

# THE R.C.M. MAGAZINE



Vol. 1. EASTER  
No. 2. TERM 1905



Edward Tannenblatt

THE R.C.M. MAGAZINE  
*a Journal for*  
**PAST & PRESENT**   
**STUDENTS of the**  
**ROYAL COLLEGE OF MUSIC.**

*Vol. 1. No. 2.*

“The Letter killeth, but the Spirit giveth Life.”

Easter Term, 1905.



## CONTENTS.

	PAGE.
PORTRAIT OF THE LATE MR. DANNREUTHER ..	2
EDITORIAL .. .. .. .. ..	3
EDWARD DANNREUTHER—BY AN OLD PUPIL ..	5
"THE CLOUDS," AT OXFORD .. .. ..	6
SYNOPSIS OF THE HISTORY LECTURES—EASTER TERM, 1905—LADY H. CYNTHIA CREWE-MILNES	8
THE R.C.M. STUDENTS' UNION .. .. ..	12
GOUNOD IN MILAN—MR. ALBERT VISETTI ..	13
THE PATRONS' FUND .. .. ..	18
THOSE MUSICAL MEN—MISS JESSIE DALZELL MCLETCHIE.. .. .. ..	20
THE ROYAL COLLEGIAN ABROAD .. .. ..	21
SIGHT SINGING—DR. SAWYER .. .. ..	22
COLLEGE CONCERTS .. .. .. ..	25
SOME OF WAGNER'S PRESS NOTICES .. .. ..	29
ODDS AND ENDS .. .. .. ..	30
THE TERM'S AWARDS .. .. .. ..	31
THE R.C.M. MAGAZINE .. .. ..	32
DATES FOR MIDSUMMER TERM, 1905 .. ..	32

## Editorial.

November 4, 1844—February 12, 1905.

On February 12th, 1905, our beloved professor, Mr. Dannreuther, died. Unostentatiously as he had always lived, he passed his latter days with no great final effort to leave his mark indelible, but simply and quietly, as his strength would allow, working with his pupils to within a week of his death.

We have no pen for a panegyric and to write one would be disloyal to our knowledge of the man. But on another page readers will find a few personal lines, written by an old pupil, which we think will serve to voice the feelings of all those to whom the memory of Mr. Dannreuther is most dear: also by the courtesy of the photographers, Messrs. Russell & Sons, and of Messrs. Novello & Co., Ltd., we are enabled to include his portrait.

---

*"Excelsior."*

The warmth of the reception accorded to the magazine has exceeded our wildest dreams. Everybody pleased, and still letters of congratulation being received from all quarters. Under such circumstances, the expression of anything but satisfaction ourselves would be hardly short of ursine—pertaining to or resembling a bear—Ursa majorine we might almost say! But yet we have not reached the goal of our ambition. We plead room for improvement. Give us time and keep on subscribing!

Speaking of subscribing, we must have more subscribers. Printing houses are not charitable institutions, but a large subscription list is just as necessary. One or two timid enquiries have been made as to whether or no strangers to the College may subscribe. Need we say, yes? Long live the enquirers!

A suggestion comes from an old student that each subscriber should make an effort to add at least one name to the subscription list from amongst friends who are interested in their work. Be it said that she has loyally sent a new name and a new subscription. *We devoutly commend her suggestion and her loyalty to our other readers.* A trifling matter to each individual, but what would it not mean to the Editorial Committee.

That reminds us to mention that, like the egg and the caterpillar, the Editor has become a committee. How many legs has a committee got? Ours has six pairs and a head (itor). It is a voracious animal, and eats almost anything in the way of literary contributions.

\* \* \* \*

Contributions are invited from all subscribers, whether past or present pupils of the College, and may deal with any subject of general musical and literary interest, such as:—

Critical notices of musical works.

Analyses of new compositions.

Little known biographical details concerning the great masters and living celebrities.

Short essays dealing technically or generally with some current problem or new development in music.

Poetry, verse, words for music, and even an occasional satire will be considered, provided the subject and its treatment be carefully chosen with regard to interest and good taste.

Personal notes—comprising (a) News of old students in all parts of the world; (b) Appointments and distinctions—will be cordially received; the Editor has been gratified to learn from the correspondence which he has received, that personal news concerning old students is eagerly welcomed by subscribers, who are able, in this way, to keep in touch with many half-forgotten friends. He looks, therefore, with great confidence for active support in this direction.

## Edward Dannreuther.

BY AN OLD PUPIL.

*"Who saw life steadily and saw it whole." —MATTHEW ARNOLD.*

It is impossible to put into words the deep sense of personal loss that is felt by everyone to whom Mr. Dannreuther was, in any real degree, known ; nor do I write with any hope of adequately expressing this feeling, but because I earnestly wish to put on record something of the deep gratitude which I, in common with all his former pupils, feel springing up towards his memory.

It is unnecessary, in the magazine of his own College, to enlarge upon the work he did in furthering the cause of music generally in the world ; that is well known to all of us, and that point is fully dwelt on by writers in other papers ; but the side of his character which made itself most strongly felt among his pupils was his wonderful sympathy and never-failing readiness to help. I speak with the utmost diffidence, for it seems in a sense presumptuous to say anything in the nature of praise about a personality that was, as we all felt, so far above us in aims and conceptions. But it is just because, although we felt the high level of his mind, we also felt how readily and gladly he came down to help us on our level, that I venture to say anything. I did not become a pupil of his until I had been for many years out in the world finding for myself the practical difficulties of teaching, and it was in this respect that I felt his help most keenly.

His extraordinary insight into the meaning of the music one played to him—often with so little understanding ; his choice of the exact phrase which gave one, to a certain dim extent, the same insight ; his reverence and care for the exact notes of the composer ; his humorous but perfectly strict criticism of shortcomings in interpretation and rendering ; his manner of leading one to suggest, rather than of himself defining, the method of arriving at the true interpretation, which he left to be carried out to the utmost extent of which one was capable ; these are some of the invaluable qualities of his teaching.

It was not, it seems to me, so much his method to show, as to lead one to find out, how things should be done, through the insight which he gave into the mind of the composer. There was something inspiring in this. There was something inspiring also in his absolute delight in the beauty of music: it was impossible, even had one wished, to help sharing it and feeling all one's appreciative side kindling into greater enthusiasm under his influence.

In putting down these thoughts about him, I have just tried to go, in memory, through a lesson and recall what it used to bring to me; and I know that it brought these helps. But I know also that far beyond these things in themselves, though they were of the same essence, was the strong, invigorating atmosphere of the simple, large-hearted, broad-minded man, who, with his sane and lofty outlook on the things of life as well as on the things of music, did all his life most truly help and never hinder what there was of good in the people to whom he was both teacher and friend.

---

### **"The Clouds," at Oxford.**

*"The reaching of a mortal hand  
To put aside the cold and pale  
Cloud curtains." —HEMANS.*

Early in March The Oxford University Dramatic Society gave several performances of "The Clouds" of Aristophanes. The music was written by Sir Hubert Parry, and a short description may be of interest. The incidental music consists of five movements. Notturno (Strepsiades insomnia), Sinfonia Academica, Passacaglia, Fuga Pessimistica (Fog Fugue) and Quodlibet. Besides these there are of course various choruses.

Those who are familiar with the method of Aristophanes in his plays are aware that he made extensive quotations from other authors; Sir Hubert has adopted a similar plan in his music, which is full of quotations from well-known works, classical and otherwise, used with extraordinary skill to emphasise the various points in the play. It

is impossible to enumerate them all ; but an allusion to some of the most prominent will show the way in which the idea is carried out. In the Notturno, which serves as an Overture, Strepsiades—the aged father of a wild son who is addicted to horse-racing—is disturbed by dreams of creditors who clamour for payment of his son's debts. The tunes which occur during the movement are the Fear motif (Rheingold), a phrase from Tschaikowsky's Pathetic Symphony the Valkyrie Ride and Call, and the Curse motif (Ring), and the Hans Sachs motif (Meistersinger), which typifies Socrates, to whose "Thinking Shop " Strepsiades decides to go to learn how to defraud his creditors by unjust argument.

In the Sinfonia Academica, which precedes the scene in the thinking shop, the chief phrases introduced are taken from Beethoven's Violin Concerto, the four repeated notes of which are played by a motor horn—a sign of modernity which seemed to delight the audience.

Perhaps the Passacaglia (Aratus Arator) appealed most to the hearers. The first part is modelled very closely on Bach's Organ movement of the same name, the ground theme employed being "The impatient husbandman," signifying Strepsiades, who is hopelessly "ploughed" by Socrates. The movement makes successful appeal to different sections of the audience, now by the beauty and originality of its opening, now by the masterly and humorous way in which such tunes as "We won't go home till morning," "The Sailors' Hornpipe," "Rule Britannia" and "The Lost Chord" are woven together.

The Fuga Pessimistica, which is intended to illustrate ultra-modern tendencies in music was—in spite of its unpromising title—a delightful piece of musical complexity, and was admirably played by an orchestra who seemed entirely to have caught the spirit of its fantastic subject and of the subtle changes through which it passes.

The Quodlibet, as its name implies, is a collection of tunes fitted together ; a style of performance much patronized by the Bach family. It contains "Wait till the clouds roll by," "John Peel"

and several other tunes deftly combined with many of the Wagner motifs previously heard, and with the tunes typifying the Clouds. For it must not be supposed that the music is wholly composed of these and similar tunes ; there are some of Sir Hubert's most characteristic melodies for the Clouds ; one particularly charming one reappearing constantly in every possible form, apparently illustrating the ever shifting motions of the Clouds goddesses, one of the most beautiful points of the play. The choruses also contain some of the most delightful phrases that ever a chorus had to sing, and the accompaniments are masterly, and at times exceedingly humorous. As an instance of this may be cited the appearance of an old song "The perfect cure" which is developed into a quaint little fugue closely resembling the opening of Bach's G minor Organ Fugue.

Altogether, the music was exactly what the music to such a play should be, and it was given throughout with an energy and appreciation that spoke volumes for the enthusiasm of orchestra and chorus. The conductors were Dr. Allen, of New College, and Sir Hubert himself.



### **Synopsis of the History Lectures, Easter Term 1905.**

#### **HANDEL.**

*"There is in souls a sympathy with sounds ;  
And as the mind is pitched the ear is pleased  
With melting airs, or martial, brisk, or grave ;  
Some chord in unison with what we hear  
Is touched within us, and the heart replies."—COWPER.*

In studying the life of Handel, it is impossible to feel that degree of mental satisfaction which is the inevitable result of an intimate acquaintance with John Sebastian Bach.

The latter was an idealist, one who loved Art for its own sake, and was in consequence never tempted to deviate from the standard he had set before himself, in order to satisfy the exacting demands of public opinion.

The former was always before the world, an impresario, whose aim was immediate success, and while we may admire the perseverance and tenacity with which he pursued his object, it is useless to deny that his work often fell far short of what it might have been, with the result that a comparatively small proportion of it is alive to-day.

George Frederick Handel was born at Halle, on the 3rd February, 1685. His father intended him for a lawyer, and allowed him with reluctance to adopt music as a profession. He studied for a while with Zachau, the organist of Halle church, and became later a member of Rheinhard Keiser's orchestra at Hamburg, after a short visit to Berlin, which latter was not without its effects on his after-career, for it was there for the first time that he came into contact with the Italian School of composers, Ariosti, Bononcini, and others.

At Hamburg the influences which surrounded him were purely German. He produced here his first passion oratorio, which is mentioned by Mattheson as having been performed in 1704. Although there are traces of Italian suavity of style in the work, it is for the most part thoroughly Teutonic in character, as for instance in the recitative, and is remarkable for an almost Bach-like flavour. Still Handel had a hankering after Italy, and he went there in 1706, only to fall completely under the spell of Italian musical art, as represented by Alessandro and Domenico Scarlatti, Corelli, etc. In the same year he produced his first Italian opera, "Rodrigo," followed shortly afterwards by "Agrippino." Two oratorios which next appeared are in the same somewhat flimsy operatic style.

On his return to Germany Handel was offered the post of capellmeister to the Elector of Hanover (afterwards George I.) but in 1710 he came over to England, in response to an invitation which was the outcome of that craving for Italian opera which had developed steadily since Purcell's death in 1695. His first English opera was "Rinaldo," which conforms to the usual Italian type, and we are confronted with the paradoxical situation of a German writing Italian opera for the English nation.

In 1716 Handel went to Germany and there produced his famous "Brocaspassion" in 1717, which in its beautiful recitative and choruses, and in its deep sincerity, shews a curious reversion to German influence.

The same year he returned to England and accepted the post of capellmeister to the Duke of Chandos. This portion of his career corresponds in a measure to the Cöthen period of Bach's life, from the opportunities it gave him of studying instrumental music. The first version of *Esther*, called "Haman and Mordecai," "Acis and Galatea" (1720), (which is really an elaborate masque), his group of harpsichord suites, and many anthems all date from this time.

In 1720 Handel undertook, together with Bononcini and Ariosti, the management of the Royal Academy of Music, which had been founded with the view of securing a permanent English opera. From this time onward he continued to pour forth opera after opera, works which are now scarcely remembered by name. "Radamisto" (1720) "Ottoni" (1722), "Julius Cæsar," "Flavio" (1723) "Scipio" (1725), and "Alessandro" were among the most famous of their time, but in 1740, after 29 years, Handel's career as a composer of English opera was brought to an abrupt conclusion by the money difficulties which overwhelmed him, owing to the intrigues of his rivals, Bononcini, his former colleague, and others.

Undaunted, however, he turned his mind to oratorios and produced in 1741 his world-famed "Messiah," which was approached in a very different spirit from his previous efforts, such as "Deborah" (1733) "Athaliah," "Saul" or even "Israel in Egypt, for, in spite of much that is very beautiful in these works, the spirit of the impresario runs through them, and Handel's wholesale borrowing from other composers, Stradella, Urio, Erba, and Kaspar Kerl is indefensible.

"The Messiah" shews Handel to us in a totally different light from any of these. This alone of all his oratorios, from the really devotional spirit which it exhibits, can claim kinship with the

old German "Passions"; and though devoid of the wonderful mystic charm of Bach, it was essentially acceptable to the English people, establishing as it did the national oratorio type.

It stands far removed from any of his subsequent attempts in this direction, such as "Joseph" (1744), "Belshazzar" (1745), "Judas Maccabæus" (1747), &c., and is no doubt the work by which his name will be longest remembered.

Handel died in 1739, totally blind, with a European fame; yet in spite of his wonderful gifts, and marvellous force of character, his whole life illustrates the fact that the greatest men are the creatures of their circumstances.

However, his extraordinary fitfulness, his undue obligations to other composers, and the uneven quality of his work did not impair his popularity with the English people whose idol he was.

This was to some extent a national calamity, as a slavish imitation of Handel was destined for many years to obliterate completely the hopes of a national musical art.

The only English composers who could resist his overwhelming personality were Thomas Augustine Arne (1710-1778), the composer of among other things, "Rule Britannia," and William Boyce (1710-1743).

In France the progress of opera suffered a similar check from the paralysing influence of Lully, and it needed the genius of Jean Pierre Rameau to infuse a new life into French music, thus preparing the way for the reforms of Gluck.

Italian art had sunk into a hopelessly conventional state, and Bononcini, Porpora, and the German Hasse did not succeed in emancipating it.

Domenico Scarlatti, son of the famous Alessandro, was perhaps Handel's most distinguished contemporary other than Bach, and may be considered as the founder of that school of virtuosity pure and simple, without which Mendelssohn, Liszt and Tausig, would never have been what they were.

But of all the composers of the early 18th century, great as was their renown in their time, none is alive to-day, in the sense that Handel is, for with all his faults he stands forth as one of the Titans in musical history.

H. CYNTHIA CREWE-MILNES.

---

### The R.C.M. Students' Union.

*"L'union fait la force."*

At a meeting of the Magazine Committee held on Friday, March 10th, at the College the following resolution was unanimously passed.

That this Committee, being of opinion that it is desirable that a Union of R.C.M. students should be formed with a view to strengthening the bond already existing between all members of the College, do make the following suggestions.

1. That a Union of past and present students be formed, with power to elect honorary members, and that the Director be asked to become President of the Union.
2. That the Union be called "The R.C.M. Students' Union."
3. That membership be by election.
4. That an annual subscription be paid.
5. That there be two Committees, a general and an executive Committee.
6. That membership carry with it the following rights :—
  - (a) The right to a copy of each issue of the Magazine.
  - (b) The right of receiving information as to College Concerts, Lectures, etc.
  - (c) The right of sharing in the advantages of such schemes for the mutual benefit of students as the Union may from time to time inaugurate.
7. That if possible an Annual Meeting be held which should consist of :—
  - (a) A Business meeting to discuss the affairs of the Union.
  - (b) A Social meeting.

The Committee wish to make it quite clear that this project will in no way interfere with those members of the College who prefer only to take the Magazine; for this the subscription for non-members of the Union will, as heretofore, be 1/9 per annum.

Readers of the magazine are asked to send in criticisms and suggestions as to the scheme for the Union, to the Editor at the College before the end of June. The Committee, after consideration of such suggestions, purpose calling a preliminary meeting at the end of September at which all questions of organization shall be discussed, so that the Union may begin its existence with the new year.

### Gounod in Milan.

*"Oh, mon ami, 'Faust' est Tombé."* 1859 (Paris).

*Oui, Tombé du ciel!"*—1860 (Milan).

We were all at La Scala listening to "Le Prophète," when word was passed round that Gounod was coming to Milan to conduct the first performance of "Faust."

On the morning of his arrival, an excited crowd gathered at the station, anxious to catch a glimpse of the great Maestro. At length the train steamed in amidst deafening shouts from the porters. "Milano! Stazione Milano!" It is said that the Milan porters are selected from the disappointed vocal students of the Conservatoire. Italy is nothing if not artistic. There was a rush for the carriages, each "wagon" was anxiously scrutinized. "Where is he?" the crowd cried. A sudden disturbance on the other side of the platform caused us to look. We beheld a man tearing at top speed along the metals in the direction from which the train had just come, with a few stragglers in pursuit. It was Gounod. Having put his head out of the window as the train was entering the station, his hat had blown off. Careful searching, however, failed to find it, so we escorted him back to the arrival platform. In addition to being artistic, the Italians are a polite nation, and every one within reach proffered their hats for his acceptance and approval. Gounod, doubtless thinking that it was a pity to keep such a fine head as the writer's covered, graciously (but much to my personal discomfort) accepted mine. My head, at that time, was very small, and it required an extremely delicate balance on his part to keep the hat in position. The crowd cheered me—and I caught cold. Well, thus Gounod arrived, and was escorted to his hotel. It was my privilege to act as his guide on one or two occasions. Among other places I took him to the cathedral. The thing which interested him most was a statue of St. Bartholomew. This statue shows the saint without skin; not as a skeleton, however, as all the tissue and muscles are there. It is indeed a very wonderful work of art, and I have been

told that several men were previously skinned as models. There is an extraordinary mystery about this same statue, as it appears no one knows how or when it was placed in the Cathedral. The guide got out of the difficulty by whispering in our ears that it had been put there to strengthen the fabric of the edifice. Then we went to the Museum. Gounod stood looking at a mummy in a glass case—he pointed his finger dramatically at it: “Poor creature,” said he, “be patient. One day the Trumpet shall sound and the dead shall be raised, and on that morning you will be able to unwind those bands, break that glass case, and be free.”

Gounod expressed a desire to hear an opera at one of our popular theatres. There had recently been opened in Milan a new theatre, at which they gave operas at popular prices. There was only one charge for admission, and the theatre had no roof. ‘Trovatore’ was being given everywhere at that time—I myself had heard it in at least forty theatres—and it was the opera on this occasion. The audience was very amusing. Friends hailed each other from all parts of the house. On every side were disputes and squabbings. A small girl seated above us, devouring a melon, amused herself by blowing the seeds on to our heads. Gounod was much impressed. The orchestra began to put in a tardy appearance. This was the signal for a fresh outburst among the audience. During the tuning process, loud cries of “Begin! Begin!” were heard on all sides—in fact, they grew so loud and furious, that the conductor was forced to appear. His advent started the whole house explaining to each other the plot. Above all this pandemonium, the man with the bucket was heard crying “Limonatta fresca, limonatta fresca” (fresh lemonade)—the prelude was finished, and the curtain rose.

I have not space to tell you of all the comical happenings at this performance, but one scene is too instructive to be allowed to remain unrecorded. You know how, in the fourth act, Manrico is heard singing a passionate farewell to Lenore from the interior of the tower where he is imprisoned. Lenore wails in despair. A burly sentinel

stands by the gate of the tower. This, one of Verdi's most beautiful pages, always brings the audience to their feet. Most of the audience were already there, but the stragglers were soon ranged alongside of them. They shrieked their plaudits. This was too much for Manrico. He descended from the tower, burst open the prison locks, and, ignoring the sentinel, who was chatting to a friend in the wings, seized Lenore by the hand, and approaching the footlights, shed upon the house one large grateful smile of gratitude. Then, with never to be forgotten dignity, he released Lenore, attracted the sentinel's attention by a tap on the shoulder, re-entered the tower, shot the bolts upon himself, and sang the whole thing over again. This gives one a small idea of the popular theatre at this time.

Now we come to the opening performance of *Faust* at La Scala. There was immense excitement. For days everybody had been talking about the rehearsals. Clerks had left their offices early, in order to go to the different cafés to know how it was going on. There were heated discussions as to its merits, and the furniture of some of the cafés suffered. For your true musical enthusiast is always ready to come to blows in the cause of Art. The opera was an enormous success, and the emotional Milanese were quite carried away by the situations and beautiful melodies. Valentine—"le brave"—was a special favourite, as representing the "simpatico" character of the work, and crowds went to the stage door to give him an ovation all to himself.

Gounod's attention to detail was remarkable. Not being pleased with the realism of the old men's chorus in Act 2, he asked what could be done. So the idea struck me of going to the different alms-houses, and collecting any vocal "vieillards" that happened at that moment to be stage-struck. I was successful in my quest, and was instrumental in putting on the stage fifteen or twenty debutants of between seventy and eighty. I have heard this chorus many times since but have always missed the realistic truth of that occasion.

When Mephisto first floated to the surface from the infernal

regions, his ordinary everyday appearance failed to impress the gallery. They expected to see the dark Prince who by a motion of his hand could turn on fogs, tempests, and earthquakes. Instead appeared a very elegant looking gentleman dressed in red silk ; sticking rakishly out of his hat was a light waving plume. The gallery was very worried, Mephisto had just been shot up in a fearsome flame of fire, from the roaring subterranean furnace, and lo, this little plume was not even singed !

Amongst the "litterati" present, a subject of much discussion, creating sharp divisions in their camps, was how the evil spirit would appear in the Opera. According to Goethe he is represented in the form of a water dog—the old legends have him as a grey friar. Of the latter there was quite a number in Milan and their presence excited much curiosity. The water dogs on the contrary were in a regrettable minority, a strange fact which to my knowledge still remains in every civilized country. So the friars were hot favourites in the popular imagination ; however, as we knew on the night, the spirit of evil was represented in the form of neither, so the water dogs retired to their kennels, and the friars to wherever friars make their home, and the "litterati" chattered a great deal among themselves in the effort to solve all these mysteries. On my return home at four o'clock in the morning, I found two men on the doorstep standing in the bitter cold discussing the Opera. When I went out the next day, the Hall Porter, instead of saying "good morning" as was his wont, grabbed me by the arm and eagerly asked, "What did you think of it last night ?" This worthy had been in the chorus, and dressed up in his stage clothes he neglected his work for the rest of the day, and went about singing the Soldiers' Chorus with all his might.

Gounod's experience was even more startling according to popular tales of the period. Entering his hotel in the small hours, so the story goes, he was suddenly held up by two persons, who flashed stilettos before his eyes. He drew back in terror, at the same time

clutching the pocket where he kept his money. Taking no notice they dragged him under a lamp post, freed his arms, and with the deadly weapons still at his throat, said in sepulchral tones, holding two small books under his nose. "It is your Autograph we want." The great composer drew himself up and complacently smiling replied : "My friends, I am accustomed to this kind of violence."

When I went to the Conservatoire the next morning, I found all the Professors there, their high and bumpy foreheads puckered over the score of 'Faust.' And there was my old teacher of Counterpoint, with his bony finger running up and down the pages, pointing out—with frequent exclamations of disgust, "dissonance without any preparation—false relations—abrupt modulations—Absence of tonality—and sequences of fifths and octaves." Each remark was greeted with ah ! ah ! Oh ! oh ! la ! la ! "In fact," he muttered darkly, "if they erect a statue to this Gounod, it must be in brass, as symbolic of his brazen intentions. What the effect on the health of these pedants would have been had they heard "Tristan and Isolde" one dare not think.

Some years afterwards I again met Gounod in London. We used constantly to go together on Sundays to the Turkish Embassy. The Ambassador had a gifted and beautiful daughter—now the Princess of Brancovan, and living, I believe, in Paris. She was a brilliant and cultured musician, and was so enchanted with his music that she would play nothing else. On several occasions I greatly enjoyed playing duets with Gounod, including the "Funeral March of a Marionette," then in manuscript, and I shall always remember with gratitude the kindly advice he gave me, with regard to my own unworthy compositions.

He never, by the way, made any further reference to the hat that I had, with my usual unselfishness, put at his disposal on the memorable occasion of his arrival at Milan, but it pleases me to think, that along with other art treasures, it may at this moment occupy a modest place amongst the personal relics of the great master.

### **The Patrons' Fund.**

*"Harmony is always understood by the crowd and almost always mistaken by musicians."—JAMES USHER.*

*"The multitude is always in the wrong."—EARL OF ROSCOMMON.*

The second Orchestral Concert under this scheme took place in the Concert Hall of the College on March 9th, and is generally admitted to have been the most successful of the three concerts yet given. Two out of the five composers represented belonged to the College, two to the Academy, and one was not a member of any school.

The works which met with the warmest receptions were Mr. W. H. Bell's Serenade, Mr. Balfour Gardiner's Suite, and Mr. Dunhill's Fantasia for violin and orchestra.

Mr. Bell's work is entitled 'Epithalamion'; the composer in his analytical notes credits the ordinary mortal with an amount of literary erudition not always to be met with, when he assumes that Spenser's poem, on which it is founded, is very generally known: it is, of course, a Marriage Hymn.

The composition contains an abundance of strongly marked original themes which arrest the attention, and which in some instances lead one to wish that they were more fully worked out. At times the web of the music seems a little loosely woven, and the plan rather vague; but the vagueness in no instance applies to the themes, which show a strong satisfactory sense of rhythm. There are some charming and original effects in the scoring, particularly in the third movement (Intermezzo). Altogether a poetical and delightfully romantic composition with an overwhelming effect of gaiety and joyousness throughout.

Mr. Balfour Gardiner's Suite is a work of a very different type, with no vagueness in the treatment of the themes, but clear, well-defined and well-balanced, carrying its hearer along with it in a strangely compelling way. Here was very little evidence of immaturity, and the scoring abounded with well-considered and brilliant effects; though the influence of Tschaikowsky was clearly apparent

there was plenty to show that the composer has his own ideas and his own methods of expressing them.

Mr. Dunhill was fortunate in having Mr. Haydn Wood to interpret his Fantasia ; and it was a congenial task, for the whole work was characterised by genuine beauty of thought and expression, and shows a musicianly way of regarding the orchestra. Mr. Dunhill makes extensive use of the Manx national songs, and we are grateful to him for introducing us to two such strikingly beautiful airs as the stirring 'Illiam Dhoan' and—to use his own expression—"the haunting and plaintive air known as 'Gwendolyn,' which steals in by way of second subject. One very strange effect is obtained by an unusual juxtaposition of keys—the middle section begins with the chord on F $\sharp$  minor, immediately following the chord of B $\flat$  major, the effect being heightened by the position of the third of the B $\flat$  chord. The composer refers to it as "unexpected," and so it is, but it has the charm which the unexpected does not always bring.

Mr. Palmer's songs, though often reaching a high level of artistic achievement, had an effect of being beautiful musical wholes rather than of being very well-constructed for a singer. This is not necessarily a drawback ; one did not feel it in listening to the whole composition, but rather it came to one on after-reflection. Mr. Greeves Johnson sang the songs with true perception and evident enjoyment. Perhaps the finest, and most poetic were "Thy little hand," "Golden Stars" and "O little lamb" but it is difficult to choose among songs which all possessed such excellent qualities, and which were dignified, tender, and at times genuinely dramatic.

Mr. Dale's Concert Piece for Organ and Orchestra was somewhat deficient in variety of scoring, the organ part was not very effective, and there was rather a superabundance of melodies in octaves for the strings. But it was a strenuous piece of work with many effective moments, and was very well received by the audience. Decidedly we should hear much of the composers whose works were performed.

A word of praise should be given to the orchestra which played admirably under the conductorship of Sir Charles Stanford, Mr. W. H. Bell, and Mr. Gardiner.

—————  
**Those Musical Men!**

THREE SKETCHES.

In the early grey hours of the dawn,  
While the shades still remain,  
By the flickering rays of the lamp  
He is at it again ;  
And the household awakes with a sigh  
(Finding slumber is vain),  
To the sound of arpeggios, scales,  
For he's at it again !

When the organist revels in billows,  
In lashing of rain,  
Or in soaring of birds, we from singing  
Perforce must abstain ;  
While the tempo to find and to keep  
His poor choristers strain.  
With embellishments, flourishes, trills,  
He is at it again !

There's a grind and a clamp and a wail,  
And a beast on a chain,  
And the student is tearing his hair,  
For he's at it again !  
While the editor squirms in his chair,  
Bites the end off his pen,  
As (oh, shocking !) we hear him exclaim,  
" Hang those musical men ! "

JESSIE DALZELL M'LETCIE.

### The Royal Collegian Abroad.

*"We want downright facts at present more than anything else."*—RUSKIN.

Mr. James Fitzgerald has been appointed Joint Organist, and Master of the Choristers at Christ Church Cathedral, Dublin, with the right of succession to the post of sole organist should the post become vacant.

\* \* \*

Miss Beatrice Foster gave a highly successful concert at the Association Hall, Leicester, on Feb. 6th. "The Guardian" justly speaks of Miss Foster as a pianist of whom Leicester is proud.

\* \* \*

Miss Millicent Holbrook's concert in the Midland Hall, Manchester, on Jan. 27th, 1905, was a great success artistically and financially. Dr. Richter was one of a large audience.

\* \* \*

On Feb. 10th, Mr. J. H. Bannister, assisted by five other Royal Collegians, gave a most successful concert in the Town Hall, Burton-on-Trent. Since then Mr. Bannister has obtained the appointment of Organist to Viscount Portman, at Bryanston, Blandford, Dorset.

\* \* \*

Miss Mary Scholes, also assisted by several Royal Collegians, made her debut at Morley, and had an enthusiastic reception. The audience, including besides local concert-goers, visitors from many of the surrounding towns.

\* \* \*

Concerts were given on Feb. 27th, and March 10th, by the Crimson Quartet, which is a quartet of Royal Collegians. The second concert consisted mainly of Mr. T. H. Dunhill's compositions.

We notice that Mr. Dunhill recently gave a lecture in Windsor, entitled "Edward Elgar and his work." Dr. C. Harford Lloyd was in the chair, and Miss Phyllis Lett sang several examples of Elgar's vocal works.

Mr. Edmondstoune Duncan is preparing a series of Books for the Organ, and invites Royal College Composers to submit original compositions of a devotional, melodious and easy character. A fee will be paid for accepted MSS. Compositions should be sent, with a short biographical notice, to Mr. Duncan, Alexandra Road, Sale Cheshire.

\* \* \*

Mr. Harold Samuel's Pianoforte Recital at the Bechstein Hall, on March 22nd, was eminently successful, perhaps the finest interpretation being that of Beethoven's Sonata in A $\flat$ , op. 110, which was remarkably mature.

## Sight Singing.

" Dear Sir,  
I come to thrust my back under your load,  
To make the burden lighter,"—ROWLEY.

Have you ever given it a thought how you appreciate or recognise a musical sound? If you have the gift of absolute pitch, the sound —let us say for example, the note G—immediately it is heard appeals to the mind *as* the note G. The gift of “absolute pitch of ear” enables its possessor thus to name every sound heard. Notice the definition “absolute pitch of ear,” because there is another phase not always co-existent with this absolute pitch of ear, namely, “absolute pitch of eye.” The possessor of this gift is able, on looking at a printed or written passage of music to hear it at once mentally, and consequently, if a singer, to sing the sounds thus heard mentally. Those who, having this gift of absolute pitch of eye, wish to sing at sight, need no teaching; they have only to cultivate and develop this faculty that it may work fluently. These people are “a law unto themselves,” and form a class, quite distinct from the generality, who have no such gift of absolute pitch. It must be plainly understood, it is a gift; you either have it, or you have not, and one cannot acquire it, except to a very limited extent. A little boy of seven and a half years read to me last week slowly, but accurately as regards

pitch, anything set before him. What percentage of singers possesses this gift it is difficult to say ; out of about 120 in my classes at the College, I think about three or four have absolute pitch of eye and ear. How are the rest to learn to sing at sight ? If music does not appeal to them at once at a definite and real pitch, how does it appeal to them ? Turn for a moment to the study of harmony : in this you are taught that every chord has its own functions to fulfil, its own work to do in the scheme of chords which, together, may be used in a key. Thus in a major key, though the dominant triad is exactly like the tonic in form, yet its duties are absolutely different. Hence each chord stands in its own particular relationship to its ruling power, the tonic, and with a little training the ear recognizes each chord by means of this relationship. It is exactly in this way that music appeals to those without absolute pitch. Each sound appeals to them relatively, *i.e.*, in the relationship in which it stands to its tonic. To exemplify this :—give a singer a copy of “God save the King” in C major, and play the accompaniment in B flat, what will happen ? She will sing it in B flat, and not know that she is not singing the notes at which she is looking. What is wrong and what is right ? The “absolute pitch” is wrong, the “relative” pitch is right. Now it is entirely by means of this gift of relative pitch, *i.e.*, of recognizing notes by their relationship to their tonic that singers without absolute pitch must be taught.

The study must be completely systematised, and graduated from earliest beginning, until the student can read at sight the most difficult passages of Bach, Wagner or Brahms.

To any unacquainted with the system, who should happen to read these lines, a brief outline may be of interest. At first we spend much time in acquiring the power of making the ear recognise each scale degree, as a separate and distinct sound, entirely differing from the other six degrees of the scale. This knowledge, as we acquire it, we practice first in the key of C. For example, each seventh degree of a scale instinctively wants to “lead up” to the tonic ; the student

is made to appreciate this, and his ear is taught to know the seventh degree by this speciality. In a short time the association of this idea with this degree renders him able, not only to recognise it when sounded (after the tonic has been given), but also to hear the sound mentally, and to sing it. Take a further example, say the fourth degree of a major scale: this will always sound dull, and have a natural tendency to fall to the third degree. By such means the student is taught to recognise the sound of a degree, and sing it. This plan, systematically carried out, lays the ground work for *all* major keys—since these relationships are of course alike in *all* major keys.

It is immaterial what names are given to the scale degrees, but at the Royal College, as many of the singing professors use syllables (do, re, mi, etc.), on the Italian and French plan for "Solfege," it would clearly be inadvisable to muddle students by using such syllables in an entirely different way for sight singing. We therefore adopt the Continental way of using the numerals one to seven to represent the scale degrees, since this method is simplicity itself.

From this foundation, laid on a definite and methodical plan, our scheme of work ascends through five grades, in the last of which you may hear as fine sight-singing as can be heard anywhere; Arias from Bach, or Mozart, or Wagner, sung with a fluency and certainty delightful to hear. Amongst those who have gone through the Royal College classes, and are now brilliant readers, Kirkby Lunn, Agnes Nicholls, Kitty Anderson, Ivor Foster, Walter Hyde, Harold Wilde, and many others could be named. These, during their student years, were some of the most conscientious and regular members of my sight-singing classes. They spared themselves no trouble to lay the foundation of the success that they have achieved—all honour to them.

If any R.C.M. instrumental students be interested in the subject, let them come up to Room 79 on a Tuesday or a Friday, and I will try to arrange for them to see the system at work.

F. J. SAWYER.

## College Concerts.

"Praise undeserved is scandal in disguise."—POPE.

*Jan. 27th (Chamber).* The performance of the Beethoven quartet was clear and convincing. Though Jensen's song sometimes lacked variety of colour, Mr. Smith's enunciation was exceptionally good. Grieg's 'Herbststurm' was energetically sung by Miss Kirkbride, and Miss Hill gave an intelligent interpretation of her song. Some portions of Chopin's first Ballade lacked clearness, and the remaining solo item, notwithstanding Mr. Rhodes' admirable playing, was rather dry. The performers of the novelty at the end were not to blame for the unfavourable impression given. The material of the work has no particular distinction and the poverty of the ideas is eked out (especially in the last movement) by much padding.

1.	QUARTET FOR STRINGS, in D major, op. 18, No. 3	Beethoven.
	VERA WARWICK-EVANS (Scholar), HERBERT KINZE (Scholar), FRANK BRIDGE, CHARLES WARWICK-EVANS (Scholar).	
2.	SONG .. . . . Murmuring Breeze .. . . .	Jensen.
	FRANK SMITH.	
3.	PIANO SOLO Ballade in G minor, op. 23, . . . .	Chopin.
	EVA ROWE (Scholar).	
4.	AIR .. . . . Rose, Softly Blooming .. . . .	Spohr.
	INA HILL.	
5.	ORGAN SOLO Chromatic Fantasia & Fugue, in A minor	L. Thiele.
	HAROLD RHODES.	
6.	SONG .. . . . Herbststurm .. . . .	Grieg.
	MAGGIE KIRKBRIDE.	
7.	QUINTET FOR PIANO AND STRINGS, in E minor .. . . .	Sinding.
	HELEN BOYD (Scholar), HERBERT KINZE, ENOCH PARSONS (Scholar), FRANK BRIDGE, IVOR JAMES (Exhibitioner), A.R.C.M. Accompanist—J. H. BANNISTER.	

*Feb. 9th (Chamber).* Schubert's quintet, though not played faultlessly, was very enjoyable and aroused considerable enthusiasm. Miss Crosland sang well, but hardly succeeded in making Berlioz's 'Absence' interesting. In Schumann's Adagio and Allegro, Miss Cotton was a little over anxious to make the piano subservient to the fine tone of the 'cellist, and hardly took advantage of such opportunities as came in her way. Saint-Saëns's duets were most artistically sung and deserve special commendation. Careful ensemble was the most striking feature of the performance of Arensky's interesting and not very serious trio in D minor.

The selection of an elocutionist to first appear at a College Concert was thoroughly vindicated by Miss Dilys Jones. In spite of a slight tendency to hurry, the poem lost nothing through her temperament, and she is to be congratulated on a signal success.

1. QUINTET FOR STRINGS, in C major, op. 163 . . . . . Schubert.  
MARY S. HARRISON (Scholar), ENOCH PARSONS (Scholar), FRANK BRIDGE, MARION HARRISON (Exhibitioner), IVOR JAMES (Exhibitioner), A.R.C.M.
2. SONG . . . . . Absence . . . . . Berlioz.  
AMY CROSLAND.
3. RECITATION . . . . . A Royal Princess . . . . . Christina Rossetti.  
DILYS S. JONES.
4. ADAGIO AND ALLEGRO FOR VIOLONCELLO AND PIANO, in A flat, op. 70 Schumann.  
F. GERSHOM PARKINGTON (Scholar), ALICE COTTON (Exhibitioner).
5. DUETS. { . . . . . a. Viens . . . . . } Saint-Saens.  
. . . . . b. Pastorale . . . . .  
C. FLORENCE NIXON (Exhibitioner), F. AUBREY MILLWARD (Scholar).
6. TRIO FOR PIANO AND STRINGS, in D minor . . . . . Arensky.  
OLIVE BLUME (Scholar), GWENDOLINE PELLY (Scholar), CHARLES WARWICK-EVANS (Scholar).

*Accompanists—*

HAROLD SAMUEL. DOROTHY PURSER (Scholar)

*Feb. 14th (Choral and Orchestral).* With the exception of a beautiful number in G major for soprano solo and chorus, Beethoven's cantata is rather dull, and it is not surprising that the work is seldom heard. The chorus seemed particularly relieved when it was over! Miss Leon gave a brilliant account of Tschaikowsky's familiar variations, and Mr. Davies' singing obtained a warm reception which was entirely deserved.

A more fitting tribute than the last two items could hardly have been paid to the memory of him whose loss to the College is so great. At the close the audience dispersed in silence.

1. CANTATA FOR VOICES AND ORCHESTRA, op. 136, "The Praise of Music"  
 ("Der Glorreiche Augenblick") .. . . . . Beethoven  
 SOLOS.—JESSIE SMITHER (Scholar). BEATRICE DUNN, A.R.C.M. BEN IVOR  
 DAVIES (Scholar). F. GREEVES JOHNSON.  
 VIOLIN SOLO—VERA WARWICK-EVANS (Scholar).  
 2. VARIATIONS FOR VIOLONCELLO AND ORCHESTRA .. . . Tschaïkowsky  
 ADELINA LEON (Scholar).  
 3. RECIT. AND AIR "Through the Forest" (*Freischütz*) .. . . Weber  
 BEN IVOR DAVIES (Scholar).

### In Memory of Edward Dannreuther.

Born November 4, 1844. Died February 12, 1905.

4. TRISTIA, No. 3 (for Orchestra, with small Chorus) ... .. .. Berlioz  
 5. CHORAL VORSPIEL FOR ORGAN, "O Welt, ich muss dich lassen." .. .. Brahms  
 Conductor—SIR CHARLES V. STANFORD, D.C.L., LL.D., M.A., Mus. Doc.

*Feb. 23rd (Chamber).* The two middle movements of Brahms' beautiful quintet were delightfully played; the finale was a trifle "scrambled." Mr. Darke's performance at the organ was most creditable. Mr. Weeks gave an earnest and careful, though somewhat nervous, rendering of his solo. Miss Wright sang tastefully, and Miss Kershaw's pleasing voice showed to advantage in Bemberg's two songs. Miss M. Tout, who possesses a voice of remarkable promise, made her initial appearance, and the voice of Mr. Carey, in spite of his ability as a composer, is exceptionally pleasing.

Dvorák's Piano Trio was exceedingly well played, the interpretation of the slow movement being especially good.

1.	QUINTET FOR STRINGS, in G, op. 111	.. .. .. .. ..	Brahms.
	VERA WARWICK-EVANS (Scholar), OONAH SUMNER (Exhibitioner),		
	A.R.C.M., FRANK BRIDGE, JANET MACFIE (Exhibitioner), A.R.C.M.,		
	IVOR JAMES (Exhibitioner), A.R.C.M.		
2.	SONGS .. (a) Come into the Garden, Maud .. (b) Dead, long dead ..	.. .. .. .. ..	A. Somervell.
	MAUD E. WRIGHT.		
3.	ORGAN SOLOS .. (a) Prelude in G major .. (b) Fugue in G major ..	.. .. .. .. ..	Bach.
	HAROLD DARKE (Scholar)		
4.	SONGS .. (a) Souvenir .. (b) A Toi ..	.. .. .. .. ..	H. Bemberg.
	DOROTHEA KERSHAW.		
5.	VIOLIN SOLO .. Solostück, .. .. .. .. ..	.. .. .. .. .. ..	Kiel.
	EDMUND WEEKS (Scholar),		
6.	DUET .. Amours Villageoises ..	.. .. .. .. ..	Goring Thomas.
	MARGARETTE TOUT, FRANCIS C. S. CAREY (Scholar).		
7.	TRIO IN F MINOR, FOR PIANO AND STRINGS, op. 65 ..	.. .. .. .. ..	Dvorák.
	OLIVE BLUME (Scholar), HERBERT KINZE (Scholar), IVOR JAMES (Exhibitioner), A.R.C.M.		

*Accompanists—*

J. WILTSHERE, CLARA SMITH (Scholar), IVOR JAMES.

*March 16th (Chamber).* Unquestionably the feature of the Concert was the first item, in praise of which it is difficult to say enough in our limited space. Notwithstanding the clever development of his melodies, Mr. Friskin, clearly influenced by Brahms, shows no stinginess in their use. The adagio is perhaps the most beautiful movement, and the opening solo for viola is conspicuous for its expressive beauty. The performance was worthy of the work. The unpretentious song of Strauss which followed was sung with some expression by Mr. Appleby. Miss Haig, whose voice is pleasingly fresh if some-

what immature, did justice to the character of her song. We think Miss Keay took her first song a trifle slowly, though she made amends by a most satisfactory rendering of the Schumann. A persistent note emanating from some loose piece of furniture on the platform must have been distracting to the performers of the Sonata for Violin and Piano, and may have contributed to a slight lack of sympathy of another sort in the violin part, though the disturbing element did not seem to affect the pianist in the same way. Mr. Warwick-Evans gave Saint-Saëns's popular solos in most artistic and finished style, and the Concert wound up with an excellent performance of Dvorák's beautiful quintet.

1. QUARTET FOR PIANO AND STRINGS, in G minor	..	..	James Friskin.		
(First performance)			(Scholar)		
Allegro ma non troppo.	Adagio.	Scherzo—Presto.	Allegro molto.		
JAMES FRISKIN (Scholar), VERA WARWICK-EVANS (Scholar), FRANK BRIDGE, IVOR JAMES (Exhibitioner), A.R.C.M.					
2. SONG	..	Devotion,	..	..	R. Strauss.
JOHN S. APPLEBY.					
3. SONATA FOR VIOLIN AND PIANO, in A major	..	..	César Franck.		
ARTHUR ARMSTRONG-DASH, WINIFRED GARDINER (Exhibitioner).					
4. SONG	..	Aufträge	..	..	Schumann
GLADYS HAIG.					
5. VIOLONCELLO SOLOS	..	(a) Le Cygne	..	..	Saint Saëns.
(b) Allegro Appassionato					
CHARLES WARWICK-EVANS (Scholar).					
6. SONGS	..	(a) "Sapphische Ode"	..	..	Brahms.
(b) "Frühlingsnacht"					
CHRISTIAN KEAY (Exhibitioner).					Schumann.
7. QUINTET FOR PIANO AND STRINGS, in A major, op. 81	..	..	Dvorák.		
HELEN BOYD (Scholar), HERBERT KINZE (Scholar), WILLIAM ARMSTRONG (Scholar), FRANK BRIDGE, CHARLES WARWICK-EVANS (Scholar).					
Accompanist—HAROLD SAMUEL.					

*March 24th (Orchestral).*—The orchestra was quite at its best in Edward German's very effective "Rhapsody on March Themes," and, stimulated probably by the presence of the composer at the conductor's desk, gave an exceedingly good performance. To be able to get through Brahms' Concerto in B flat, without discredit, is in itself no mean achievement, and Miss Blume's rendering was, both technically and artistically, most praiseworthy. A hesitancy, which showed itself at the beginning, soon passed off, and the pianist emerged successfully from what was perhaps the most severe test to which she could have been subjected. Miss Tout's

fine voice and dramatic temperament had ample scope in Weber's *scena*, and the two movements from Strauss's "Aus Italien" were finely played by the Orchestra, which, throughout the evening, was wonderfully good.

1. RHAPSODY ON MARCH THEMES ..	..	..	..	..	E. German
2. CONCERTO FOR PIANO AND ORCHESTRA, in B flat ..	..	..	..	..	Brahms
OLIVE BLUME (Scholar).					
3. SCENE FROM "DER FREISCHÜTZ" .. "Softly Sighs"	..	..	..	..	Weber
NANNIE TOUT.					
4. SYMPHONY .. "Aus Italien" ..	..	..	..	..	R. Strauss
(Last two Movements only).					

*Conductor—*

SIR CHARLES V. STANFORD, D.C.L., LL.D., M.A., Mus. Doc.



### Some of Wagner's Press Notices.

"The world never let a man bless it but it first fought him,"—WARD BEECHER.

*The Vienna Signali*, No. 38, 1864.—"Since Wagner has found a solid basis at Munich for wholesale operatic performances, there is a feeling of security in Vienna, because, no doubt, the next Wagner operas will explode in Munich."

Same paper in 1863.—"Richard Wagner stretches the imagination with the same means as romancists and charlatans."

"Berlioz and Wagner are the 'enfants terribles' of Beethoven."

"Wagner is called the great cacophonist; a literary, poetical and musical humbug; a Don Quixote; a musical Münchhausen; the hangman of modern art; the noisiest man of our century; the Pope among musicians."

*Montags Zeitung*, April 4th, 1870.—"The Manager of the Royal Opera has issued this manifesto: 'Since capital punishment has been abolished, no one is obliged to hear 'Die Meistersinger' more than once.'"

The same paper in November, 1875.—"The Royal Opera troupe will soon give 'Die Meistersinger,' that most terrible of terrible operas."

*Echo*, No. 39, 1876. (Das Rheingold).—"Wagner, none of whose musical ideas are drawn from the depths of his nature, is a clever imitator of actual events ; his music is like an educated monkey."

*Berliner Montags Zeitung*, May 4th, 1874. (Die Walküre).—"For the fair in support of the Wagner fund, we have received Cigar cases of burst drum-skins ; piano arrangement of the score of the opera 'Cosina\* fan tutti,' by Hans von Bulow. Ear wads for people who are going to the performances of the 'Walküre.'"

Ed. Scheller said in 1865, about 'Tristan and Isolde.'—"The poem is in every respect absurd ; the music, with the exception of a few numbers, is the refined brewing of a debilitated and morbid imagination."

Heinrich Dorn calls the 'Kaisermarsch' an insult to the Emperor of Germany.

---

### Odds and Ends:

"*Rien que s'entendre.*"

The Philharmonic Concerts have begun again, and as usual a large number of students has gratefully taken the opportunity afforded by the directors of obtaining tickets at a special rate.

\* \* \*

Seemingly even directors are not infallible. Sir Hubert solemnly assured us during one of his lectures this term that Handel put "new wine into old garments" !

\* \* \*

Our present number would not be complete without congratulations to the Centenarian, whose name has been for some time past in every mouth. We take the opportunity of acknowledging the great debt which, as students, we owe to Signor Manuel Garcia. Could Signor Garcia live for many centuries, he would never outlive his work.

---

\* The name of Liszt's daughter, who married Von Bulow, was divorced from him and then married Wagner.

Mr. Friskin's Suite, first produced at a College Concert last summer, was played by the Bournemouth municipal orchestra on Feb. 23rd, and was received with enthusiasm. We expect Mr. Friskin shortly to give us a 'Revival Phantasy'—at all events he was found in Exhibition Road the other day abusing a vendor of Revival Hymn-books, whose love of filthy lucre blinded his eyes to the fact that though dealing with a musician he had also to deal with a Scotchman!

\* \* \*

Owing to the unfortunate omission of a line of type in early copies of our last number the paragraph relating to Brahms caused some mystification. In later copies the error was corrected. The paragraph should have read:—

Johannes Brahms was present at the Final Dress rehearsal of Alcestis at Vienna, where he and Sir Charles Stanford together saw the opera: he looked beamingly happy, and expressed his great enjoyment.



### The Term's Awards.

"Breathe you, my friends: well fought."—SHAKSPEARE.

The following Awards were made at the conclusion of the Christmas Term, 1904:

#### COUNCIL EXHIBITIONS:

Geoffrey M. Palmer (Composition)	..	..	..	£12
Christian I. Keay (Singing)	..	..	..	£9
Henry Gibson (Organ)	..	..	..	£8
Janet C. Macfie (A.R.C.M.)	..	..	..	£6
Adina J. Newton	..	..	..	£6
Maude Scruby (A.R.C.M.), (Cello)	..	..	..	£9

#### THE DOVE PRIZE (value £13)—

Nannie Tout.

#### THE DIRECTOR'S HISTORY PRIZE (for Essay on Lectures of Christmas Term)—

Molly Schuster.

#### ASSOCIATED BOARD EXHIBITIONS:

Cordelia H. Montgomery (Piano).  
Constance Keyl (Piano).

The A.B. Exhibitions held by Winifred M. Gardiner (Piano), and Theresa M. Lightfoot (Singing) have been renewed for one year.

The following are the names of the successful Candidates in the examination for the Free Open Scholarships which took place on Feb. 15th and 16th, 1905.

**COMPOSITION—**

Farrar, Ernest B.	Micklefield, Leeds.
Friskin, James	Pollokshields.

**PIANOFORTE—**

Cotterell, Florence E.	Walsall.
Gardiner, Winifred M.	Chorley Wood.
Humphery, Grace A.	London.
Powell, Ioan L.	Bridgnorth.

Ruth Biron was awarded the "Pauer Memorial Exhibition."

**SINGING—**

Bowness, Bessie	Coniston.
Foster, James H.	Leicester.

**ORGAN—**

Gritton, Eric W.	Reigate.
Rhodes, Harold W.	Great Malvern.

**VIOLIN—**

Devin, Edith D.	Hoylake.
-----------------	----------

**VIOLONCELLO—**

Salmond, Felix A. N.	London.
----------------------	---------

**HAUTBOY—**

Halstead, Horace	Heckmondwike.
Jones, Job	London.

**TRUMPET—**

Morgan, Eardley W.	London.
--------------------	---------

*The R.C.M. Magazine.*

THE R. C. M. MAGAZINE will, in future, be sent to postal subscribers immediately after the end of each term. Those who do not subscribe for postage will find their magazines at the College at the beginning of the ensuing term.

Subscriptions, 1s. 9d. per annum, post free, to be addressed to the Editor, THE R. C. M. MAGAZINE, Royal College of Music, South Kensington. Copies of the first number can still be obtained, and subscribers sending in a year's subscription, will receive at once copies of the first two numbers. The annual subscription, in every case, dates from and includes the Christmas Term.

**DATES FOR MIDSUMMER TERM.—1905..**

Entrance Examination	...	...	...	Thursday, 4th May.
Term begins	...	...	...	Monday, 8th ,
Half Term begins	...	...	...	Monday, 19th June.
Term ends	...	...	...	Saturday, 29th July.



